

# AMUSEMENTS

It is not often that the producer of a new work submits himself to observation while it is being piloted through the first few performances of its career. He usually seeks retirement. His personal attitude is of considerable significance, and unless he is a master of facial expression his anxiety is likely to betray itself. He knows the merits and the weak points of his production as only one who has studied it from the first sentence of the manuscript to the last item in the expense account can know them. For the moment his instincts become of mind to receive or impart information. Only the public attitude toward the box office is in doubt. With Mr. Dippel it is different. His serene smile as it was displayed beneath a jaunty opera hat was an asset to the theater. It betokened a sense of security that invited confidence. Even those who did not know it was Mr. Dippel were agreeably impressed. The tired business man as he approached the ticket taker could take heart, confident that the show was not destined to meet the desperate frame of mind in which he is popularly depicted as seeking the playhouse.

"The Princess Tra-la-la" is not an effort to please the tired business man on the theory that his fatigued mentality has fallen into a state of confusion that can be gratified only by fusion that can be gratified only by fusion that can be gratified only by fusion. This new musical play has an idea—not a great big one, but a pleasant one, consistently worked out, with touches of exaggerated sentimentality which warm the imagination into youthful glow. It is not often that a musical play has so pretty a story; nor that a playful story has so much pretty music. As a discoverer, Mr. Dippel again claims attention, for the people upon whom the chief responsibilities rest are not familiar figures in this city. Mr. Baldwin, a graceful and virile actor as well as an accomplished singer, is handicapped only by a property fiddle which it is evidently assumed that he must appear to play. Fortunately for Mr. Baldwin, and everybody else, the fiddle emits no tone in response to Mr. Baldwin's athletic technique. The fiddle episode would be too small to be worth comment were it not for the fact that it marks a buoyantly sincere impersonation which approaches faultlessness so closely that the slightest blemish becomes conspicuous.

George Arliss when he played "Paganini" here gave an illustration of how minutely the technique of the violin may be imitated; yet even with him the illusion was not perfect. Like Mr. Arliss, Mr. Dippel finds his own previous achievement providing the most severe standard of censorship for his work. Comparisons with the "Hallelujah" are as inevitable in musical shows as comparisons with D'Israeli in the biographical drama. However much "Tra-la-la" may please, there will be a certain reluctance about according it a place in admiration side by side with the "Domino."

PHILANDER JOHNSON.

E. B. Hay's Daughter, Julia Hay, who will appear at the Keith Theater this week, is the only daughter of the late Edwin B. Hay, whose sunny disposition and chivalric qualities are still fresh in the memories of the rare host of friends he had in every walk of life at the National Capital, and whose sparkling talent and infectious humor found vent in various comic opera exploits and amateur dramatic offerings in Washington years ago.

His daughter Julia, following the death of her father, turned to the dramatic field and her rise therein has been steadily upward. She has had wide experience and played many parts, her last and perhaps most effective being that of the wife of George Nash, with whom she is to appear at Keith's in "The Unexpected."

Author of "Pollyanna."—A fine type of quaint and winsome New England gentlewoman is Mrs. Eleanor H. Porter, author of "The Glad Books." In fact, she is just the sort of woman one would picture to think and write the optimistic philosophy of "Pollyanna."

The daughter of a Littleton, N. H., druggist, she has always lived placidly and tranquilly in New England. Even into her pretty Boston home she carries the atmosphere of rural coziness and simplicity that radiates genuine comfort and good cheer.

The message of "Pollyanna" has literally girdled the globe. While the play has yet been performed only by the original cast coming to this city, the two "Glad Books" upon which it is based have found translation into several foreign languages. A bulky volume of letters and clippings, which Mrs. Porter treasures in what she calls her "ratty book," embraces communications from strangers in far-off countries, telling of the influence her stories have exerted and how they have aided in the formation of Glad clubs in the British colonies, and in England, Scotland, France, Holland, Sweden and other distant lands.

A Washington Circus.—Myron Baker of Washington, a clown of long experience, will leave within a few days to join the circus at Madison Square Garden, New York, for the first engagement of the season.

Mr. Baker, who has worked with the circus since he was a boy, will be accompanied by New York by Thomas A. Martin, his assistant manager in several unusual clown acts.

The two men, working in Washington, constructed many unique and ingenious contrivances to amuse American circus audiences this summer. Among them are a gigantic steam roller, a "peace ship" and a jitney bus. The latter is arranged to collapse with the aid of a bomb thrown by one of the clowns of Mr. Baker's troupe. The mechanical devices are worked by hidden operators. The troupe, which consists of eight people, will assemble in New York instead of going to the winter quarters of the circus at Bridgeport, Conn.

Challenges Cinderella.—The modern Cinderella of the world, with such tiny feet that the smallest stockings she can buy have to be turned back two inches under the toes, and all her shoes

have to be made to order, is Miss Daphne Pollard, comedienne, of "The Passing Show of 1915." Miss Pollard's foot, says her enthusiastic admirer, is so beautifully arched and so perfectly made that little girls' shoes, modeled without much shape, won't do. And the smallest shoe made for women is far too large. So the dainty Cinderella orders all her shoes specially made at a shop, where the slender shoes are put on display as feminine curiosities.

Miss Pollard, he says, has more trouble with stockings than with shoes. Fine grades of silk stockings aren't made for little girls, and she will wear no other kind. She buys number eights, but even then is compelled to turn the toes under a good two inches in order to make them small enough.

"Footwear is my hobby," she declares. "I spend an enormous amount of money on my shoes and stockings. I have fifteen pairs of shoes always on hand, and I always have at least fifty pairs of silk stockings. At my shoemaker's they tell me I am the smallest footed customer they have ever had."

Made-in-Washington Drama.—The only thing that comes from out-of-town in connection with the Poll productions is the manuscript.

The canvas, paints, lumber, hardware, properties, costumes and a whole raft of miscellaneous items that run into substantial totals comprise the full measure of co-operation that is exemplified by the Poll management.

The construction of the revolving stage for "On Trial" involved an outlay of about \$500 in materials and labor. The work was initiated and completed in the basement of the Poll Theater building. The new stage was built in sections, and when put together the entire fabric dovetailed to a nicety. The big stages were set on ball-bearing rollers, which worked successfully from the initial try-out last Sunday afternoon.

But assurance was made doubly sure by spreading graphite in the path of the rollers.

The revolving stage will be made a permanent feature of the Poll productions.

Emilio de Gogorza.—Despite his foreign name, Emilio de Gogorza, is an American and was born in Brooklyn. He is, however, of Spanish extraction and claims descent from the aristocratic Spanish family of Navarrete. At a very early age he was taken abroad and educated, and while he was attending a fashionable school near Windsor, England, he became a member of the choir of one of the neighboring churches. It was here that he met Mary Anderson, who, attracted by the beauty of the boy's voice, became interested in him, and the warm friendship which sprang into existence at that time has never been broken.

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War pictures made a grimly interesting prelude to the elaborate frivolity promised at the Belasco tomorrow night. The scarcity of material for touring companies is apparent in the season's bookings, although New York is reporting numerous successes, and conditions of congested audience that should provide patronage for many a week to come.

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Spectre de la Rose, "Soleil de Nuit," "Carnaval." Friday night—"Les Sylphides," "L'Après Midi d'un Faune," "Le Prince Igor," "Scherzade." Saturday—"La Princesse Enchantée," "Cleopatre," "L'Après Midi d'un Faune," "Carnaval."

"Cleopatre" is a drama "choreographique" in one act, by Leon Bakst, the story being one of Gautier's exotic romances, the story of an Egyptian youth who, having seen the beautiful queen of the Nile, renounces his humble mistress Tia-ou and offers his life for a sign of Cleopatra's favor.

The principals are Lydia Sokolova, Flore Revalles, Adolf Boim and Alexander Gavrilow.

"Le Spectre de la Rose," from the poem by Gautier, is a pas de deux between the noted baller master of Russia, and therefore calls for great skill on the part of the dancers, in which they are seen in delightfully mimed and dance episodes to the music of Tchaikowsky.

"La Princesse Enchantée" is by Petipa, the noted baller master of Russia, and therefore calls for great skill on the part of the dancers, in which they are seen in delightfully mimed and dance episodes to the music of Tchaikowsky.

"Carnaval" is a series of folkish dances, baroque and filled with a mad frenzy. These are introduced by Fokine to the music of Borodine's opera, which was lately produced by the Metropolitan Opera Company. In this the principals are Boim, Gavrilow, Idzinskow, Tariat, Bourman, Kremew and Miles. Tchernicheva, Pfanz, Klementowicz, Boniecka and the complete ensemble.

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sode arranged by Nijinsky with music by Debussy and scenery by Bakst, conveys the impression of an animated frieze of antique bas-relief, the chief figure being the faune, played by Massin.

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Lehman, himself a composer of no small ability.

It takes two big acts and twelve scenes to unfold the three hours' entertainment, and never in the history of the Winter Garden attractions, it is said, have any of the productions reached so high a plane of scenic grandeur as this latest one. The show also offers a great chorus—the pick of Broadway's stage beauties.

## POLIS

A dramatization of Harold Bell Wright's novel, "The Shepherd of the Hills," will be the attraction at Polis Theater beginning tomorrow night. The play was made by Mr. Wright in collaboration with Elsbeth W. Reynolds. An excellent cast is promised for the Washington production, the Polite scenic artist having contributed a truthful setting for the four-act drama. The play is typical of the mountains, and finds its dramatic appeal in emotions rather than action. The beautiful mountain folk who run away with a man from the city, who deserted her, and later the birth of her baby, Pete, considered virile, but who has understanding of the subconscious things of life that often led the more intellectual mountain folk to marvel, is well known to readers of Mr. Wright's novel.

There is enough of a ghost story introduced to add a touch of mystery to the plot. The supposed ghost creates complications in the love affair of Grant Matthews, Jr., and Miss Sammy Lane, and has a material effect on the rivalry existing between Matthews and Olive Stewart, a city man.

The shepherd is a man who came to the hills to learn and remained to teach. His associates in the story are old Matt, who cherishes the memory of a wrong that never can be righted; young Matt, a Hercules of the hill country whose strength of heart and soul equals the strength of his body; "Sammy" Lane, bright and buoyant with the youth of the hill country, and other quaint folk who enliven the play with native humor.

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